

TO MY PARENTS.



SUNLIGHT.

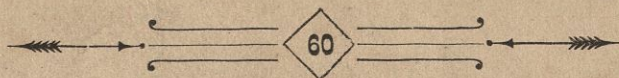
GAVOTTE

COMPOSED FOR THE

PIANO-FORTE

BY

S. B. McCULLOCH.



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THEORY

SUNLIGHT.

GAVOTTE.

Sallie B. Mc. Culloch.

Moderato ♩ 132.

The musical score for 'Sunlight' is a Gavotte in 2/4 time, key of D major, by Sallie B. Mc. Culloch. It is marked 'Moderato' with a tempo of 132 beats per minute. The score is written for piano and consists of 132 measures, organized into five systems of two staves each. The notation includes various musical symbols such as notes, rests, and fingerings. Pedal points are indicated by 'Ped.' and asterisks. The dynamic marking 'mf' (mezzo-forte) is used in the third system. The score concludes with a double bar line and a repeat sign.

1270 - 5

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First system of musical notation, measures 1-8. The music is in G major (one sharp) and 4/4 time. The right hand features a continuous eighth-note melody with various fingerings (1, 2, 3, 4, 5) and slurs. The left hand provides a harmonic accompaniment with chords and single notes. Pedal points are indicated by 'Ped.' and asterisks (*) at the bottom of the staff.

Second system of musical notation, measures 9-16. The right hand continues the eighth-note melody with slurs and fingerings. The left hand accompaniment includes chords and single notes. Pedal points are indicated by 'Ped.' and asterisks (*) at the bottom of the staff.

Third system of musical notation, measures 17-24. The right hand features a more complex melody with slurs and fingerings. The left hand accompaniment includes chords and single notes. Pedal points are indicated by 'Ped.' and asterisks (*) at the bottom of the staff.

Fourth system of musical notation, measures 25-32. The right hand continues the eighth-note melody with slurs and fingerings. The left hand accompaniment includes chords and single notes. Pedal points are indicated by 'Ped.' and asterisks (*) at the bottom of the staff.

Fifth system of musical notation, measures 33-40. The right hand features a more complex melody with slurs and fingerings. The left hand accompaniment includes chords and single notes. Pedal points are indicated by 'Ped.' and asterisks (*) at the bottom of the staff. The word 'cres.' is written above the staff in measure 36, indicating a crescendo. The number '1270-5' is written below the staff in measure 37.



First system of musical notation. Treble and bass staves. Treble staff contains eighth and sixteenth notes with fingerings (1-5). Bass staff contains chords with fingerings (1-5). Pedal points are marked below the bass staff. Asterisks are placed between some pedal markings.



Second system of musical notation. Treble and bass staves. Treble staff contains eighth and sixteenth notes with fingerings (1-5). Bass staff contains chords with fingerings (1-5). Pedal points are marked below the bass staff. Asterisks are placed between some pedal markings. A *cres.* marking is present in the treble staff.



Third system of musical notation. Treble and bass staves. Treble staff contains eighth and sixteenth notes with fingerings (1-5). Bass staff contains chords with fingerings (1-5). Pedal points are marked below the bass staff. Asterisks are placed between some pedal markings. A *f* marking is present in the bass staff.



Fourth system of musical notation. Treble and bass staves. Treble staff contains eighth and sixteenth notes with fingerings (1-5). Bass staff contains chords with fingerings (1-5). Pedal points are marked below the bass staff. Asterisks are placed between some pedal markings.



Fifth system of musical notation. Treble and bass staves. Treble staff contains eighth and sixteenth notes with fingerings (1-5). Bass staff contains chords with fingerings (1-5). Pedal points are marked below the bass staff. Asterisks are placed between some pedal markings. A *1270 - 5* marking is present at the bottom.

The musical score is written for piano and consists of five systems of staves. Each system typically has a treble and a bass staff. The notation includes various musical symbols such as notes, rests, and fingerings (e.g., 1, 2, 3, 4, 5). Dynamic markings are present throughout, including *p* (piano), *mf* (mezzo-forte), and *p* (piano) again at the end. Pedal markings (*Ped.*) are used to indicate when the sustain pedal should be depressed, often accompanied by a star symbol. The piece is in a key with two sharps (F# and C#) and a 2/4 time signature. The notation is dense, with many sixteenth and thirty-second notes, suggesting a fast tempo. The piece concludes with a final chord and a *p* marking.

This piece is one of six that appeared in Kunkel's Musical Review for August 1890.

First system of musical notation. The treble clef staff contains a series of eighth and sixteenth notes with various fingerings (1, 2, 3, 4, 5) indicated above. The bass clef staff contains chords and single notes, with 'Ped.' and asterisk markings below. Dotted lines connect specific notes in the treble staff to chords in the bass staff.

Second system of musical notation. Similar to the first system, it features a treble staff with melodic lines and a bass staff with accompaniment. Fingerings are indicated above the treble staff notes. Pedal markings ('Ped.' and asterisks) are present below the bass staff.

Third system of musical notation. Continues the piece with more complex melodic and harmonic material. The treble staff shows more varied note values and fingerings. The bass staff includes several 'Ped.' markings and asterisks.

Con anima.

Fourth system of musical notation, marked 'Con anima'. The tempo and mood change. The treble staff features more active, flowing melodic lines with frequent fingerings. The bass staff provides a steady accompaniment with 'Ped.' markings.

Fifth system of musical notation. The final system on the page, showing a continuation of the 'Con anima' section. It includes a double bar line and a final chord. The page number '1270-5' is printed below the system, and a 'Ped.' marking is at the bottom right.

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